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PREFACE.

In presenting this Catalogue to the public, we would state that it has been our aim, aside from personal considerations, to furnish a reliable Vade Mecum or guide for those purchasing books for individual or public libraries.

Our own experience has suggested that such a work, fairly executed, would be a desideratum; affording at once, a more satisfactory medium of communication between us and our friends and correspondents. Although it purports to be a general catalogue, we cannot claim for it completeness, as it comprises only the *most* important works in the various departments of English Literature, such as are *standard*, or regarded as authority on the subjects of which they treat.

In compiling the catalogue, we have endeavored to include such books only, as can be procured with certainty, or are usually found in the best collections.

In the classification, we have adopted the method we thought most suitable for general use. It is arranged according to subjects, each subject forming a complete alphabet of itself. We have deviated in two instances from this classification, for instance: Weal's Rudimentary Series will be found under the head of scientific works; and Bohn's different libraries, by themselves, at the end of the catalogue. With these remarks, we submit our work to the public, hoping that its usefulness will counterbalance the many errors of omission and commission.

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BIBLIOGRAPHY.

Bibliography, literally signifies the description of books. In a more extended sense, it denotes the knowledge of books, in regard to the *materials* of which they are composed,—their different degrees of rarity, curiosity, reputed or real value,—the subjects discussed by their respective authors,—and the rank which they ought to hold in the system of classification adopted for arranging a library.

The knowledge of authors and their works forms a most extensive and interesting part of literary history: it is divided into various classes, whose limits are not easily defined, but which may, perhaps, be reduced to the following divisions.

I. MSS. and Printed Books.—The first are those written with the hand, and are either autographs, copies originally written by the authors themselves, or such as have been transcribed by the copyists. Previously to the invention of printing, autographs were of the utmost value, because they were not disfigured by the ignorance or the negligence of the copyists.

II. Those of the ancient, middle, and modern ages, with respect to the time in which the former were written, and the latter flourished. The ancient age comprises 1. The Grecian, which commenced near the time of the Peloponnesian war, and continued till the time of Alexander the Great; and 2. The Roman age, included nearly within the days of Julius Cæsar and Augustus; this period, or at least a considerable portion of it, has been denominated the Augustan age. The middle age commences with the fifth century, and is continued to the capture of Constantinople by Mohammed II. The modern age commences with the revival of literature, and continues to the present time.

III. Theological, Historical, Poetical, etc., according to the subject of which each author has treated, and the nature or species of composition employed by him.

IV. Pagan, Jewish, Christian, Mohammedan, etc., according to the religion of each author, and the subjects he has treated.

V. Sacred, Ecclesiastical, and Profane.—Of the first description are the Holy Scriptures and theological works; of the second are such as treat of the laws, discipline, etc., of the church; profane books are those which do not discuss matters of religion.

VI. With regard to their authors, books are:

1. Allonymous; those published under the real name of some author of reputation, to whom consequently works are attributed which he never composed.

2. Anonymous; those without any author's name.

3. Cryptonymous; those whose authors' names are concealed in some anagram or the like.

4. Pseudonymous; those which bear false names of authors.

5. Genuine; those really written by the authors whose names they bear, and which remain in the state in which they were left.

6. Apocryphal; such as come from an uncertain author, on which much reliance can not be placed. In this sense we say an apocryphal book, passage, history, etc.

7. Spurious; such as are proved to have been written by others than the real authors whose names they bear.

8. Interpolated; those which since their composition, have been corrupted by spurious additions or insertions.

9. Posthumous; books published after their author's decease.

As books are written on every possible subject, their relative qualities may be good or bad. A book may be a *a good one* in different points of view: for instance, in the estimation of a divine or religious man, a theological or devotional work is a good one;—a man of learning considers instructive books only to be good;—an artist, such as are well written on a subject relative to his own peculiar art;—in the language of the curious a "scarce" book,—in a bookseller's language a "saleable" book is a good one; but rapidity of sale is no certain criterion of the real value of a work; the most worthless sometimes obtain the greatest circulation.

Bad books may be classed: First. All those which contain principles hostile to the interests of morality or religion; and Second. Such as are ill digested, or incorrectly written on any topic.

A knowledge of the forms of books is essential.

The form or size of a book depends upon the manner in which it is folded. Thus, a printed sheet folded into two leaves is a folio, and contains 4 pages; into 4 leaves a quarto, and contains 8 pages; into 8 leaves an 8vo, and contains 16 pages; into 12 leaves a 12mo, and contains 24 pages; into 16 leaves a 16mo, and contains 32 pages; into 18 leaves an 18mo, and contains 36 pages; into 24 leaves a 24mo, and contains 48 pages, etc.; and each sheet is designated by a letter of the alphabet or figure, placed in succession at the foot of the first page, and termed a signature. Its use is, to distinguish the different sheets and pages, and consequently to facilitate the labor of the bookbinder. In general, most forms of books may be distinguished at sight, though mistakes are frequently made with regard to the size of the paper. Every book is either on "large" or "small" paper: in folios, there are different sizes, as elephant, imperial, atlas, super-royal, royal, crown, copy, demy, and medium; quartos are imperial, super-royal, royal, demy, medium, crown, foolscap, and copy; duodecimos are royal, demy, and medium. Similar distinctions also exist with regard to the smaller sizes, which can only be ascertained by examination of the signatures. Thus, a small foolscap or copy octavo volume may easily be confounded with a duodecimo book, when placed upon the same shelf; and a super-royal or imperial octavo, with a small quarto. These mistakes are not material in the arrangement of books upon shelves; but very important bibliographical errors would arise from them, if, in a catalogue, a small octavo were described as a duodecimo. Editions would thus be created, which never existed.

Notwithstanding the multiplicity of books, there are many which it is by no means easy to obtain. Their degrees of rarity may in general be estimated from the difficulties which occur in procuring them; and these difficulties increase or diminish according to the difference of times, places, and persons. Thus, a book may to day be very common, which, ten or twenty years hence, or perhaps in less time, will be very rare. Another may easily be obtained abroad, which may be sought for in vain at home; a third may readily be acquired by one who has a very extensive correspondence in Europe; while it is inaccessible to another, whose connections are confined within the limits of his own country.

In order to form and to arrange a well-selected library, it is of the first importance to be acquainted with the best books in every department of literature.

Various rules have been given, by which to form a correct estimate, both of books and of editions.—A few are annexed:

1. If the author be known to possess the requisite talents and information; or should have already published any esteemed work on the subject.

2. If the book be on a subject that requires great reading, it may be presumed good, if the author had a copious library, or could have access to one.

3. A book, the composition of which occupied a long time, can not often fail of being good.

4. Books on points of doctrine by eclectic writers are to be presumed better than such as are written by the adherents to particular sects.

5. The age of an author may also afford some indication: books requiring labor are usually better executed by persons of a middle age than by those who are further advanced in years.

6. Another indication may be taken from the author's state and condition:—thus, a history may reasonably be supposed to be good, if the historian were either an eye-witness of the facts which he relates,—or were concerned in public affairs, or had access to public records or other monuments, whence intelligence may be derived;—and, lastly, who is not biased by party, or by any other indirect or sinister motive.

With regard to the choice of editions, it will be necessary:

1. To be well acquainted with the titles of books.

2. Not to mistake allegorical for natural titles.

3. When a book has *two* titles, it must not be mistaken for two different works.

4. Do not confound together two authors who have the same name.

5. Clearly to understand the titles which are marked by abbreviations.

6. To know of how many parts or volumes a work consists.

7. To be acquainted with all the editions of a book, and to know which of them is the best,—as well as the place, year and form of each edition, its several editors,—whether any particular edition is enriched with notes or comments, with a summary or table of contents, index, preface, etc., etc.; whether all these are good, bad, or indifferent; who is the author of the notes, etc.

8. Whether a book is divided into chapters or paragraphs.

9. In what manner an edition is executed, correctly printed or not, etc.

10. Whether a book has been criticised:—if it has, whether the critics have attacked the matter, style, or the author—and whether they have been competent to their office, and impartial or not.

11. Whether an edition be a *true* or *genuine* one.

12. Lastly, in every instance where it is practicable, procure the best editions of every work, and among such as are reputed to be the best, those are to be preferred the text of which is most correct and neatly printed, on the best paper, and with the fullest margins.

The best ornament of a library is an orderly and symmetrical disposition of the books.

The apartment appropriated to the reception of books, should neither be exposed to moisture, nor to the burning rays of the sun. The shelves, whether defended by glass doors, in presses, or open their whole length, should be a foot distant from the wall; or, if they reach to the wall, guards should be placed upon them, to prevent the books coming in contact with

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